August about 23. 46.

Dear Mr. Richard B.Foster,Jack and Frank Stauffacher,
198 Warren Road,San Matea,Cal.

I thank you for asking me to take part with some of my films in your Sanfrancisco film exhibition,and I will send you as many films as possible. I also wrote to Hilla Rebay of the S.R.Guggenheim foundation to get at least the optical Poem in 16mm borrowed for your show.

About the Article or the 1000 Words I carelessly promissed to you,I will again try to give you something- The first Article I wrote and did not send to you was in my opinion to aggressive. Today I will try my best to be decent.

Probably the best thing for me to do or the worsest one : let you have all the handwritten stoff I have and ask you to work yourself through it

OSKAR Fischinger
1010 HAMMOND St
Los Angeles 46 Cal.

I hope you can use
some of the stoff.
Best wishes
yours
Oscar Fischinger

Dear Mr. Richard M. Foster, and Stauffacher brothers,

enclosed I send you a short Piece of a Studie No 8
to compare the different Quality.
Mr. Stauffacher may use it also for this
publication, enlarge it to the size he needs.
and chose the Fr. he needs, or likes most.
Thanks very much for the letter AND the clipping.
~~The 16 mm reductions look to me like old worn out~~
~~re recorded - again worn out and re recorded~~ records
~~of course~~.
Please return the Piece of 35 mm Film later on
I hope you can use it.
About the complete List of the Films
they will be ready for the 18. October
I let you know as soon as possible.
I am not sure yet about the M.G.M. Film -
"optical Poem".
Thanks, very much - always sincerely yours.

Oskar Fischinger

OSKAR Fischinger 1010 HAMMOND Sts
Los Angeles 46.

Sept. 30. 46.

Dec. 8. 46.

Dear Mr. FRANK STAUFFACHER

Please send the Films, since I need them in a Few Days. If you want them again please let me know.
greetings and best wishes
Always Sincerely yours

Oskar Fischinger

OSKAR FISCHINGER
1010 HAMMOND St
L.A. 14. CAL.

Dec. 16. 46.

Dear. Mr. FRANK STAFFACHER

Thanks very much for your kind letter. I wish you Success with your book - and if there is Anything you want from me or where I could helps please let me know. —

I hope my new Film will be Finished for the New Programme if there is still time I could give you additional Photo material. —

The Printings came back a few Days ago. in good order.

About OPTICAL Poem I still

2/ hope to get M.G.M.
selling the Film with
all the Rights back to me

greetings and best wishes
and a merry CHRISTMAS

Always sincerely yours

Oskar Fischinger

OSKAR Fischinger
1010 HAMMOND STE.
Los Angeles 46.

Dear Mr. FRANK STAUFFACHER.

SINCE NO Letter or message came From you I like to tell you that I am very much interested How your experiment with the Film show in the museum turned out - Did you have success in general? Did my Films appeal to the Public in SAN FRANCISCO or WAS the whole thing a Failure? -

I am willing to sell the Films to the museum if they like them and if they want maybe collect Films of this typ For there own Film Libreric or Collection - SINCE the Films are not returnt to me by now I think you like them and like to keep them, Yes could be done - - The Guggenheim museum bought them to, that way - If the museum would be interested let me know. Ask them what in return they would give to me for it. Is your booklet printed?

2. How did my Artikel fit in or is it impossible aggressive ects. ?

Write me all about everything you my think of that could interest me — I am quite sure it will

---

Best wishes to Mr. Richard B. Foster And also to your Brother —

ALWAYS Sincerely yours

Oskar Fischinger

Dec. 4. 46

OSKAR Fischinger
1010 HAMMOND Str Los Angeles 46 Calif.

N.B.

If you know other People who are interested to buy this Films — I am willing to do so, to sell as many Copys as posible —

In this Case I gladly will give you a Fair percentage From the return

---

Let me Knowd what you think about this Suggestion And write all you can think of would be interesting. — How much you like to get For yourself And Mr. Foster eder. And How much you think would be a fair Price

Mr.Richard Foster
SanFrancisco Museum of Art
San Francisco Cal.

Jan.2.1947

Fi

Dear Mr.Richard B.Foster,

I thank you very much for your kind letter from Dec.28, and also for the Letter from Mrs. Verna M.DeWitt from the Oakland Public Schools,and the Copy of your answer to her.

Would you be so kind and let me know; what and how much in return I should ask the school for each film in Blak and White and for the colorfilms?
For each single subject or lo or 13 together?
*
**

Wishing you and your Friends a very happy successful New-Year, and hope to see you soon here in Hollywood.

Oskar Fischinger
1010 Hammond Str.
WestHollywood 46,Cal.

PRICE LIST

(We are temporarily out of printed copies)

These prices are not determined by commercial standards but by the necessity of accumulating funds for further films of this kind. However, if these prices are prohibitive for students, artists or cultural groups with very limited funds, we will gladly arrange special rates.

	Rental per day*	Sale price**
MESHES OF THE AFTERNOON.....	$8.00	$40.00
A STUDY IN CHOREOGRAPHY FOR CAMERA	3.00	15.00
AT LAND.....	8.00	45.00
Combined program, all three films.	15.00	90.00

*Minimum rental, 1 showing; half-price for each following showing.
** Price of reel and can not included.

Feb. 15, 1947

Dear Mr. Fischinger,

We've been busy with so many things here - mainly, finally trying to push the catalogue over the last hurdle, that we havn't had a chance to keep in touch with you.

I don't see Dick Foster quite as often as before - he's also busy. I do not know if he answered your letter requesting his ideas on prices for your films. We both had hoped to make a trip to Los Angeles this weekend, but now our plans are altered, and I guess we won't be able to make it, although Dick might be able to come down by himself next week. We are about to attempt another film sereis for April.

Mr. Rosenheimer of the Museum of Modern Art is in Los Angeles - or was. He may have contacted you. We gave him your address, as he wrote us, telling us of his trip, and wanting to know your address. As you know, he was interested in buying some of your work.

How is the new film coming? That was one of our major reasons for planning to make the trip down. The new series will be in April - five programs this time instead of ten, and we were very anxious to make arrangements for showing your new work. Your films, last time, were among the most popular. This new series will be all new stuff - no repeats. We also p an to have another five program series containing only repeats, and we'd like to show some of your older things again on that one. But this repeat series has not yet been decided upon, and we can let you know about that later.

What I'm mainly ineterested in right now is about the new film. And did you ever succeed in getting the rights back for OPTICAL POEM? At any rate, we'd be interested to hear from you soon as we want to make up our April announcements.

Thanks again, and my best to your family.

Sincerely

Frank Stauffacher

Am enclosing an announcement on the catalogue. It will be out in about four weeks and I'll send you copies of it then.

I still have your 35mm. portion of STUDY #8, and will send it back.

March 7. 47.

Dear Mr. FRANK STAUFFACHER

. enclosed a few negative cut-outs From different Films. ~~AND A FEW FRAMES from the Beginn of a new Work (as Positive)~~ use it as you think it best.

Please return the Negative Cut-outs later so they could be used if needed.

THANK you very much FOR the printed Artikel. I made a few corrections which you may make if you think it NECCESSARY.

Hope to see you some day in SAN FRANCISCO.

Best wishes For your book AND that it may have a great success.

Greetings AND best wishes also to your Brother and to Mr R. B. Foster

Always Sincerely yours

Oskar Fischinger

OSKAR FISCHINGER
1010 HAMMOND ~~STR~~
LOS ANGELES 46. CAL.


OSKAR Fischinger
1010 HAMMOND Sts
West Hollywood 46. Cal.
9 LOS ANGELES CALIF. MAR 8 8 30 PM 1947
AIR MAIL
CENTENARY
INTERNATIONAL PHILATELIC EXHIBITION
UNITED STATES OF AMERICA
U.S. POSTAGE
VIA AIR MAIL
Mr. FRANK STAUFFACHER
SAN FRANCISCO MUSEUM OF ART
CIVIC CENTER
SAN FRANCISCO
CALIFORNIA

PAR AVION

3-10-47

Dear Mr. Fischinger:

Thanks for your letter of March 7. We were very glad to get the negatives, and Frank has already taken them to the printers. He should be through with the in a week or so, and Frank will mail them back to you. Also for the corrected copy of your article.. Would you like some extra copies of your article? We are going to print up some for the Whitmey's, and thought ou might like some. We can run them off the press while the book itself is beign printed at no cost for a few hundred.

As for the information regarding the leasing rather than outright sale of your films, here it is: The lease agreement should be for a specified period or periods--2, 5, or ten years. It should specify that the lessor has no rights of commercial distirbution, except on special arrangements with the lesseee. The current prices being quoted by Maya Deren, the most prolific distributor of 16mm prints on a personal basis, amount to about $100 for about a thousand feet. Of course your films in color would should lease for about twice the cost of the balck and whites. You might also see Castle Films (just purchased by Universal) about their method and chatrges--but <u>not</u> as an agent for distribution. Perhaps they may be alright after they are reorganized, but they take the lion's share ~~fxxxxx~~ of the returns. Rosenheimer promised you a copy of the Musuem of Modern Art lease agreement, and other lease agreements, which should serwe as a legal form to follow. Rosenheimer would be glad to help you, especially as he is anxious to get one of your films. I still think it a good idea to be represented in the MMA show with one of your films; it will help to get your wdrk known and add to your audience here in America.

Speaking of adding to audiences, we have now a Berkeley chapter of the University of / California of Art In Cinema; George Leite of Circle magazine is handling the program over there of for us, and we would like to get two or three of your films for the opening night, April 1, 1947. Say Studie #7, #8, and #9 in black and white, and CIRCLE or COMPOSITION IN BLUE in color. They shoudk be on <u>35mm</u>; the University has a 35mm projector. Can you ship them to us here at the Museum a week ahead of time? We would appreciate it--express collect, of course. We will pay about $50 rental, depending on the sale of tickets. If the rogram flops, of course, we won't be able to pay that much, but form all indications, it will be a moderate success at least.

Thank you for the courtesy you and your wife showed us in Hollywood; we hope to see you up here in SF soon. Regard from Frank Stauufacher, Jack, and myself to you and your family.

Sicerely

Dick Foster

PS:

Forgot the most important f2 of our programs; we have scheduled your ~~XMX~~ STUDIE #9, #11, and #12 on 16mm for the Seires Two program of Art In Cinema here at the Museum, for the night of May 2, 1947. Alsom if yo u have enough of the new color film--or if it will rush you or cost too much for a 16mm print at this time, please don't feel pressed by us. We can show it in the completed version of the Series Three showing next fall here at the Museum. We will pay you $50 to $100 dollars again for rental on he fil s we will show on May 2--depending on tichet sales. So far they look very good; we should sell out again, if the present rate keeps up. This rental should pay for the reduction from 35mm to 16mm; if it doesn't, we will absorb the ful cost no matter if it runs over the amount we agree on. Your wire collect on the University series can also include this series; please let us know for both nights at the same time--ie, April 1 and May 2. Enclosed you will find a few copies of the Series Two announcement; the University announcemtne will be sent on as soon as it is printed.

Sincerely,

Dick Foster

April 17, 1947

Dear Mr. Fischinger:

All of the films are enclosed except STUDY NUMBER SIX; it is still on the reel at the University of California. I will get it tomorrow and mail it down, so that it will be there before Monday.

We have no 35mm equipment here to rewind the films in the condition in which you sent them. Three films are in can 1--STUDY 7 and 8 and CIRCLE. Can 2 has STUDY 11 and COMPOSITION IN BLUE. As I mentioned, STUDY 6 is still in Berkeley. The leaders that you sent are on two of the spools. We spliced the three films in can 1 together at the University, and they are still spliced.

We are swamped these last few weeks putting on the Berkeley seires and the Museum series at the same time. I have a great many comments to pass along to you from various artists, critcs, and members of the University art dept. Without exception, they like your work, and feel that you should be abel to expand yo r shwings to bring you a commercial return. So do I.

All for now; thank you again for your cooperation. You will find enclosed a copy of the first two program notes that we used for the Berkeley series. By the way, are we going to get the 16mm versions for the Museum showing? We have booked them for either April 25 or May 2, 1947. Could you let us know before thos dates?

Best wishes to your wife--hope that you can get up here this year sometime.

Cordially yours,

Richard Foster

June 3. 47

FiL

Dear Mr. Richard Foster and Staff Members
San Francisco Museum of Art
San Francisco.

Much Thanks for your Letter and the 35 mm Films you returned with the exeption of Studie № 6. I would like if you would take care about this Film and send it to me as soon as possible since I have made some arrangements for a show here and would like to include that Film.

How is your book coming when it is printed? I would like to buy a few Copies. Please let me know.

Best wishes to all of you

Always Sincerely yours

Oskar Fischinger

OSKAR Fischinger
1010 HAMMOND St
Los Angeles 46. Cal.

June 8, 1947

Oskar Fischinger
1010 Hammomd Street
Hollywood

Dear Mr. Fischinger:

We are terribly sorry that STUDIE/ 6 didn't get to you so ner--but it is being sent airmail today. I am also sending you a copy of the catalogue under separate cover. Frank and I have been so busy with our own jobs and with the catalogue sales that we have been swamped the past few months. Frank sold his house and is moving to the city this month, so he hasn't been able to get here very often.

Your films have excited many people here, and one of them--Harry Smith, 5½ Panoramic Street, Berkeley--has begun an abstract film to music. Harry is an artist with a background in New Orleans jazz and anthropology, and his work is very exciting. He is using the animation technique that you and Rutmann first used--that of drawing directly on the film. He is using various dies instead of oils, and is making about 1000 feet on 35mm. His first experimental 100 feet we showed at a pri ate showing, and the colors were excelllent. He didn't have the music ready for the film, But his idea of the music seems to be a good one; a combination of certain New Orleans jazz and some percussion instrumentation that he recorded himself. He is very interested in drawing a xound track dirctly on the film and when I told him that you had done it alre ady, he wanted to see yo right away. Your new films in color look very exciting on the stills, and both he and I would like very much to see him. Incidently, your article turned out to be one of the best in the catalogue. I have heard nothing but praise for it from everyone. There is decidedly an audience for your things up here.

Speaking of that, Frank and I have decided to try a whirl at commercial distribution of the abstract and surrealist film. We may be able to get a number of outlets, and we would like to di tribute your films on a commission basis, if you would like to work with us. Frank and I will try to get down to Hollywood this summer, and if we do, we will come to 1010 Hammond the first thing. Harry Smith would like to meet you; he is a great admirer of your work (as Oscar Wilde said, there is no greater tribute than that of imitation), and I would ap reciate it if you would accord him an audience.

Thank you again for your patience with us. We are <u>very</u> anxious to see th new color-sound films you are making. Perhaps we can when we come down to Hollywood.

Sincerely yours

Fi

July 25, 1947

Dear Mr. Fischinger;

I am writing you, first of all, to thank you for the time and information that you gave to me when I was in Los Angelas a few weeks ago. It was a very great pleasure to be able to talk to you, as there are so few people who know anything about the abstract film, and there are certainly none, other than yourself, who have more than just scratched the surface of the medium. After I left Hollywood I thought of a great many other things that I would like to have asked you about, and I hope that the next time that I am in Los Angelas, which will probably be in two weeks or so, that it will be possible for me to talk with you again .

I am also writing to find out if it is going to be possible for us to borrow your latest films for showing in our October series. Will you have finished work on them by that time? We are naturally very anxious to show them as quite a number of people have asked us if we were going to be showing any more of your productions, and I believe that you allready know how enthusiastic the audience was over the ones that we have allready shown.

I have written to film libraries in France, England, and Switzerland, in the hope that prints of the Ruttmann films can be located. I will let you know if we are able to find them.

Also, how long does the place that you had your sixteen millimeter copies made take to do the work? I will not have my own film ready for reduction before the end of next month. Do you think that they can get it done within a month and a half of that time?

Please give my very best wishes to Mrs. Fischinger, and to your children. I hope that I will have the pleasure of meeting them next time Inam in Hollywood.

Sincerly yours,

Harry E. Smith,
Art in Cinema Society
San Francisco Museum of Art.

F2

July 28, 1947

Oskar Fischinger
1010 Hammond Street
Hollywood, California

Dear Mr. Fischinger:

Harry Smith, and Jim Whitney told me of the very pleasant visit with you and of the new work you are doing. Harry was very excited by it--he things a great deal of your work, as you know, and was impressed by your new direction.

Frank and I are having quite a time organizing the new series and working with the Museum in selling the book, as well as getting our Art in Cinema distribution program worked out. We have office furniture, file cabinets, a basement for an office, and some movie equipment (all 16mm) and we are anxious to get started. Jim Whitney took down some figures with him that I prepared, ad was going to call you about the distribution.

We will draw up a tentative standard contract form between ourselves and the artists and between ourselves and the film rentors as soon as we get some information from you and the others. We are trying to work out a scheme to include you, the Whitneys, Man Ray, Peterson (POTTED PSALM), S. C. Arledge, Harry Smith, and perhaps a few others to begin with. We have had two inquiries which we must answer soon for Art in Cinema programs in Napa and in Sacramento, as well as an inquiry from a fellow in Berkeley, Leonard Stone, who has started a film society there to show foreign films. We are not in sympathy with Stone, however; he is very commercial and has little sense of the artistic values of the work of the artists. Nevertheless, he wants to rent the films at $15.00 per reel. We want your opinion and the opinion of the others before we tell him yes or no.

We would like to schedule your film for October 17th if possible, on 16mm. How many do you have that we have not shown? That is, in addition to the new one? We are temporarily in debt due to the publication of the Catalogue and need funds to pay off the expenditures, so we can't pay the f rmer rentals. Will you accept $25.00 for this series? It will run Oct. 10, 17, 24, 31 and Nov. 7.

We would appreciate your sending us a letter giving us the title of the film, its running time, and quoting the rental in order that we may make up our program and keep the Museum records straight. We had quite a time straightening them out after the Berkeley series and Series II at the Museum; we need to operate on a more business-like basis in order to help the Museum keep their books straight.

We are happy that you like the Catalogue. It is a beautiful job of typography--Jack is certainly one of the finest artists in his field.

I am enclosing a letter from Harry Smith who wanted to extend his thanks to you atain.

Hope we shall hear from you very soon.

Yours,

Dick Foster

F/2

August 6, 1947

Mr. Oskar Fischinger
1010 Hammond Street
Hollywood, California

Dear Mr. Fischinger:

I am following up the letter of Dick Foster to you on July 28th regarding availability of your new film and any other films you may have that we have not shown here. As you know, our Fall Art in Cinema Series is now in preparation and we are trying to meet an August 15th deadline on scheduling. We are most anxious to show your work, so could you let us know immediately what material you have that we could use, titles, length of running time, and what dates they would be available to us? Our series opens on Friday evening, Oct. 10th and runs for four subsequent Fridays, Oct. 17th, Oct. 24th, Oct. 31st and Nov. 7th.

Thank you so much for sending on your check covering the balance due on catalogues you ordered, so promptly. This was very much appreciated.

We shall hope for a very quick reply from you.

Most sincerely,

Martha B. Bullitt

Fi

August 7, 1947

Dear Mr. Fischinger:

I am going to be in Hollywood next week to get in touch with some of the people whose pictures we will be showing in the fall Art in Cinema series at the museum, and would very much like to be able to see you at that time. I will phone you at the first of the week, and hope that we can arrange a meeting.

Please give my best wishes to your wife and children.

Sincerly yours,

Harry E. Smith

August 7, 1947

Dear Mr. Fischinger;

I am goinh

4

July 9th 1948

Richard Foster
San Francisco Museum
San Francisco, Calif.

Dear Mr. Foster,

Mr, Stauffacher wrote me from New York asking if I would send some photoprints of my films like I showed him here, I will do so.

At the same time I was thinking, if it would not be very interesting for the San Francisco Museum to show some printed colour-enlargements of the Motion Painting film at the time of the actual showing; or even as a picture-preview announcing it. I would like to do it now, as the ways and means have become cleare and more possible in the last few days; anyway it will be a preparatory work for a planned booklet. I would carry all the cost. The only question is, could you for this purpose advance part of the payment, which you offered me for the showing on the tenth of September.

Also, if you wish and believe that it would help to make your festival more successful, I could send you the Original paintings from the new film for an exhibit, there are about six or seven of them. At least one should be suspended freely in the air, in order that it may be possible to view it from both sides.

I will be happy to help you in any way. How was your meeting with Mr. King? My wife told me that you enjoyed it. I wished I could have talked to you once more before you left.

Hope to hear from you soon. Best wishes to your friends and especially to you.

Very cordially yours

Elfriede Fischinger

For OSKAR FISCHINGER

Oskar Fischinger
1010 Hammond St.
West Hollywood, Calif.

E.F./B.C.V.B.

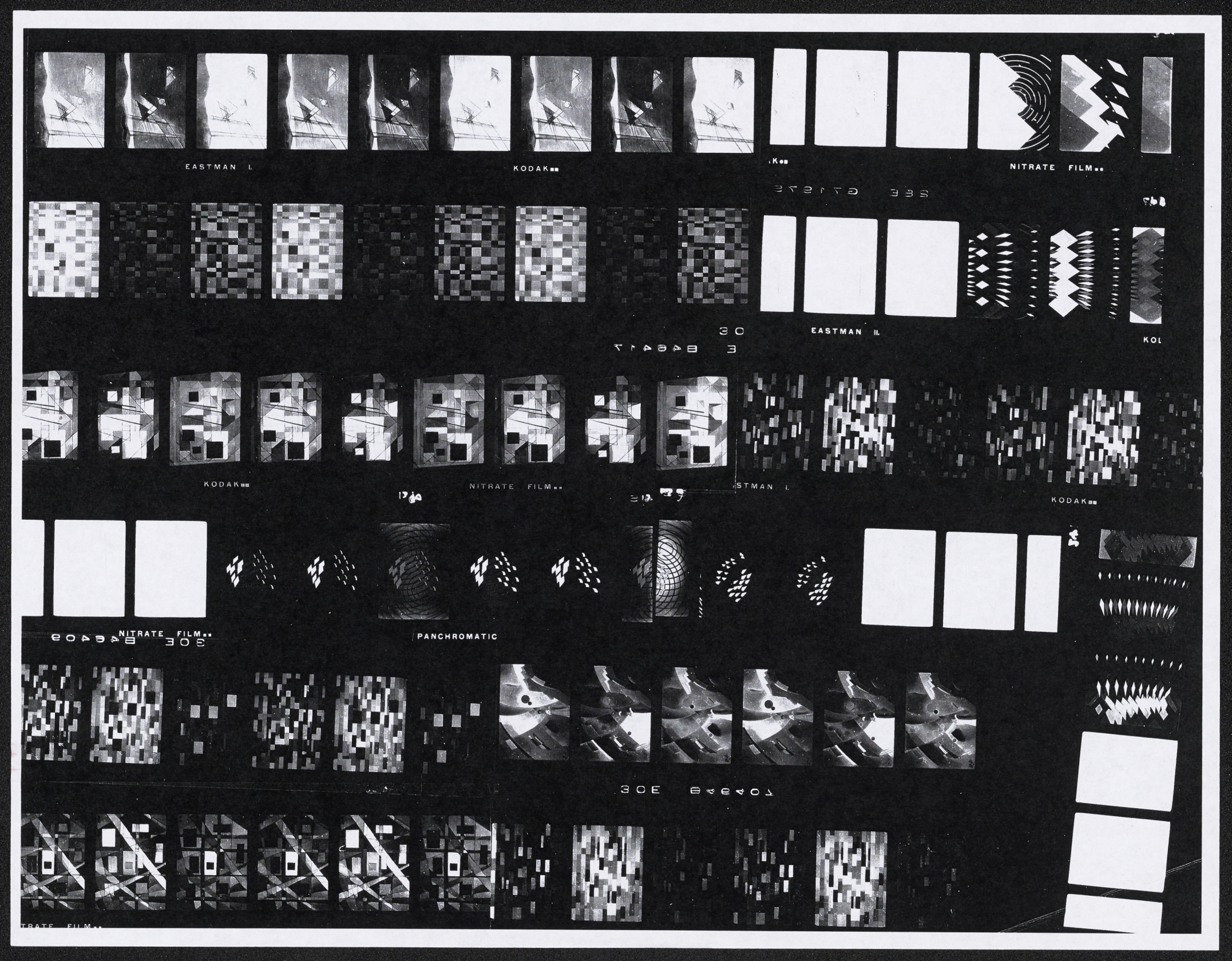
Oskar Fischinger
1010 Hammond St.
West Hollywood
California





VIA AIR MAIL

Mr. Richard Foster
San Francisco Museum of Art
Civic Center
San Francisco , California


EASTMAN I.
KODAK
NITRATE FILM
EASTMAN II.
KODAK
NITRATE FILM
PANCHROMATIC
NITRATE FILM

Nancy — fr Art in Cinema files

BERKELEY: PACIFIC FILM A
UNIVERSITY ART

Thursday, June 22, 1989

TO: Edith Kramer
From: Robert A. Haller

Enclosed in the brown clasp envelope is a letter from Oskar Fischinger to Frank Stauffacher, and the referred-to copy negatives from Fischinger's films. These were for publicity purposes, and Fischinger says that Stauffacher should keep them for that purpose.

My request to you is that your photo department make up some contact sheets of these negative strips (there are 13 in all). It should be possible to do this with 3 or 4 contact sheets total. Then, please send me these contact sheets, and I will be able to indicate which images I would like to get 8 x 10 prints of. I will send the contact sheets back, with my wishes marked on separate xerox copies of the sheets, so you will not need to make up a second set of contacts if that is inconvenient.

I had a brief conversation with Stephen about my ideas of what could be done with the Art in Cinema materials, and I will send you a separate proposal later in July when I can gather all of my thoughts together in coherent, clear form.

Thank you for all of your assistance and help.